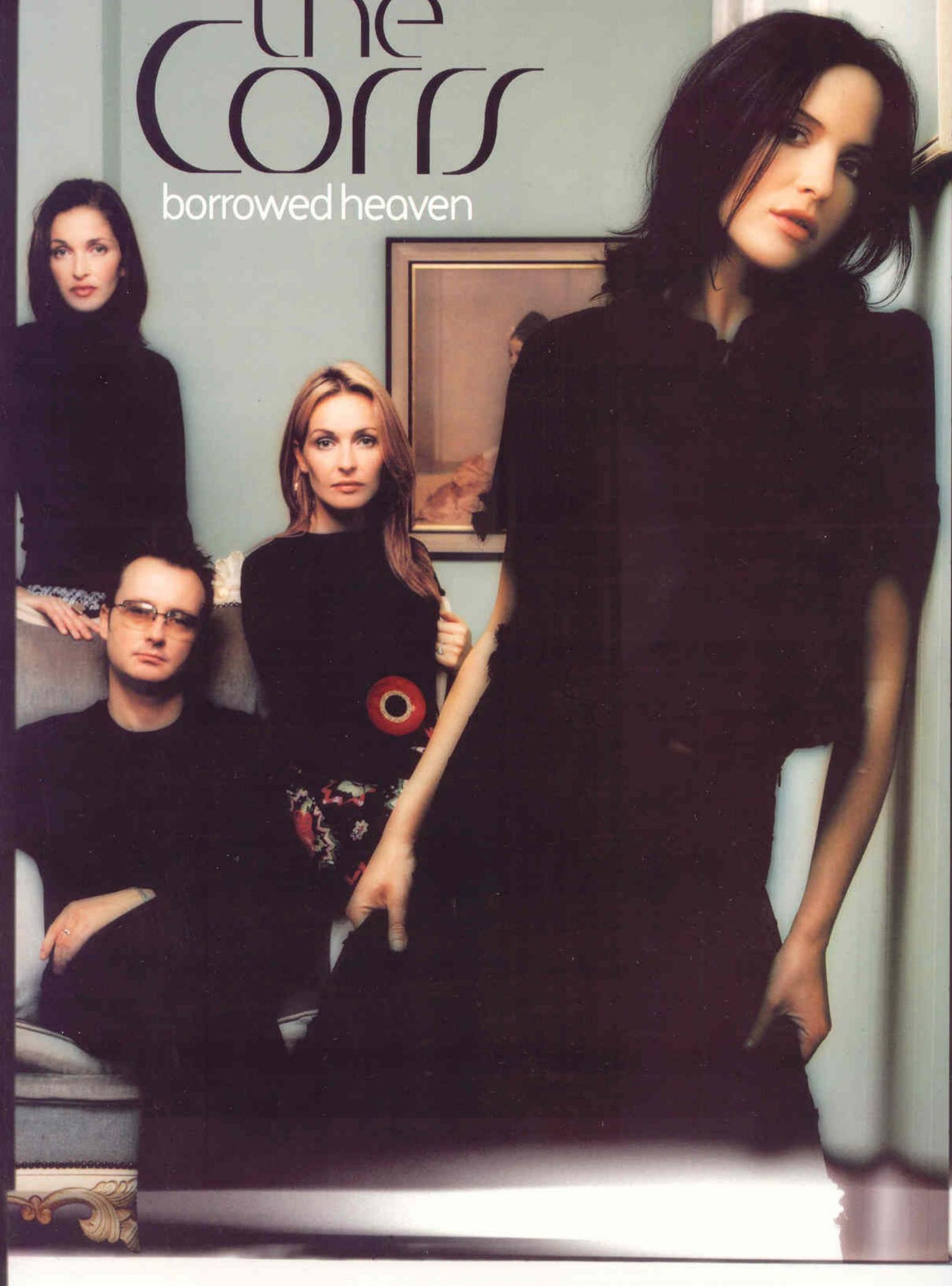


the Corrs

borrowed heaven



the Corrs

borrowed heaven

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summer sunshine

Words & Music by Andrea Corr, Caroline Corr, Sharon Corr & Jim Corr

$\text{♩} = 124$

N.C.

The musical score consists of three staves of music. The top staff shows a treble clef, a key signature of one flat, and a 4/4 time signature. The middle staff shows a bass clef, a key signature of one flat, and a 4/4 time signature. The bottom staff shows a bass clef, a key signature of one flat, and a 4/4 time signature. The lyrics are as follows:

Ev - 'ry-one's chang-ing, I
stay the same. I'm a so - lo cel - lo out - side a chor - us.
I've got a sec - ret, it's time for me to tell it. You've been

Chords indicated above the staff include:
Dm⁷ (xxo), B[♭], Csus⁴ (x3fr), C (x3fr)
F, Gm⁷ (x3fr), Csus⁴ (x3fr), C (x3fr)

Dm B^b Csus⁴ C F Gm⁷

keep - ing me warm... Just sweet be - gin-nings and
 Now that you've loved me there's

B^b C Dm⁷ B^b Csus⁴ C

bit - ter end - ings. In cof - fee ci - ty we bor-rowed hea - ven,
 no re - turn - ing. I keep com - par - ing, you're al - ways win - ning.

F Gm⁷ B^b C Dm⁷ B^b Csus⁴

don't give it back, I've nev - er felt so want-ed. Are you tak - - ing me home?
 I try to be strong but you'll nev - er be more want-ed. Will you make me a home?

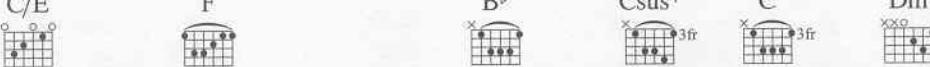
C

N.C.

C⁵

You tell me you have to go. } In the
 Don't tell me you have to go. }

N.C. Dm CaddII F B^bsus² Dm CaddII
 heat_____ of sum - mer sun - shine I miss you like
 F B^bsus² Dm CaddII F B^bsus²
 no - bo - dy else. In the heat_____ of sum - mer sun - shine I'll
 Gm⁷ B^b C F⁵
 kiss____ you and no - bo - dy needs____ to____ know.
 2. Dm B^b C F/A B^b C

C/E F B^b Csus⁴ C Dm


To sweet be - gin - nings and

B^b C C/E F B^b C


bit - ter end - ings. In cof - fee ci - ty we bor - rowed hea - ven,

F/A B^b C F Gm⁷ C


don't give it back, win - ter is com - ing and I need to stay warm...

F B^bsus² C


(The heat.) In the













N.C. Dm C^{add11} F B^bsus² Dm C^{add11}

heat of sum - mer sun - shine I miss you like

F B^bsus²

Dm C^{add11}

F B^bsus²

no - bo - dy else. In the heat of sum - mer sun - shine I'll

Gm⁷

1.

B^b

C

2.

B^b

C

kiss you

and

no - bo - dy knows.

In the

no - bo - dy needs to know.

F^{add9}

Repeat to fade

(Sum - mer sun - shine.)

(Sun - shine.)

(Sun -

Ped.

angel

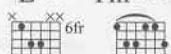
Words & Music by Andrea Corr, Caroline Corr, Sharon Corr & Jim Corr

$\text{♩} = 128$

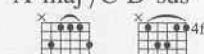
A \flat maj $7/C$ D \flat sus 2



E \flat 5 Fm(add9)



A \flat maj $7/C$ D \flat sus 2



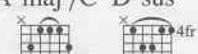
E \flat 5



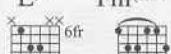
A \flat



A \flat maj $7/C$ D \flat sus 2



E \flat 5 Fm(add9)



A \flat maj $7/C$



D \flat sus 2



E \flat 5



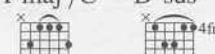
A \flat



1. She lived like
2. Does the sun shine

she knew no - thing lasts.
up at you when you're look - ing down?

A \flat maj $7/C$ D \flat sus 2



E \flat 5 Fm(add9)



A \flat maj $7/C$ D \flat sus 2



E \flat 5



A \flat



Did - n't care to look
Do you get a - long

like a - ny-one
with the o - thers a - round?

And

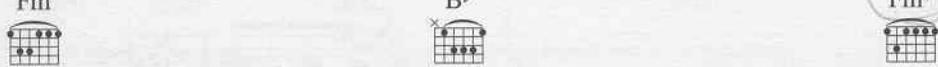
I° only

A^bmaj⁷/C D^bsus² E^{b5} Fm(add9) A^bmaj⁷/C D^bsus² E^{b5} A^b


she was beau - ti - ful, _____ so beau - ti - ful. I

A^bmaj⁷/C D^bsus² E^{b5} Fm(add9) A^bmaj⁷/C D^bsus² E^{b5} A^b


still hear her laugh _____ like she's here...

Fm B^b Fm⁷


Show - er it down _____ on all _____ the _____ young. _____ It is - n't so wrong
 It's got to be bet - ter than be - fore. _____ You don't need to wor-

B^b D^bmaj⁷ *as-c-d-e-f*


to have such fun. _____ } For - ev - er
 ry now you're gone.

G^b C^b G^b


A^b D^b E^b A^b D^b E^b A^b
 — an — gel. I hope they love you like we do. For-ev-er
 D^b E^b A^b D^b E^b A^b
 an — gel. I'll be proud to be like you. Be like
 D^b E^b A^b 1. D^b E^b A^b
 you. I'll be proud to be like you.
 2. D^b E^b A^b D^b E^b A^b
 Just like you.



And when I go to sleep at night I



thank you for each bless - ed thing sur - round - ing me. (sur - round - ing me.) For



ev -'ry fall I'll ev -er break, each mo -ment's breath I wan -na taste.. Con - fi - dence and con - sci - ence..



de - ca - dent_ ex - tra - va - gance. Nev - er end - ing pro - vi - dence for lov - ing when I had the chance.

N.C.

A D E A

Drums

D E A A D E A

An - - - gel, - - - I

D E A D

hope they love - you like - we do. For - ev - er an - - -

E A

D E A

- gel, - I'll be proud to be like you. For - ev - er

D E A D


an - - - - gel, — I'll be proud to be —
 D E A


like you. Be like you. *Vocal ad lib.*
 D E A D


E A D E A


I'll be proud to be like you.
 D E A D


I'll be proud to be like you.
 D E A D


I'll be proud to be like you.
 D E A D


I'll be proud to be like you.
 D E A D


I'll be proud to be like you.
 D E A D


I'll be proud to be like you.
 D E A D


I'll be proud to be like you.
 D E A D


I'll be proud to be like you.
 D E A D


I'll be proud to be like you.
 D E A D


I'll be proud to be like you.
 D E A D


I'll be proud to be like you.
 D E A D


I'll be proud to be like you.
 D E A D


I'll be proud to be like you.
 D E A D


I'll be proud to be like you.
 D E A D


I'll be proud to be like you.
 D E A D


I'll be proud to be like you.
 D E A D


I'll be proud to be like you.
 D E A D


I'll be proud to be like you.
 D E A D


I'll be proud to be like you.
 D E A D


I'll be proud to be like you.
 D E A D


I'll be proud to be like you.
 D E A D


I'll be proud to be like you.
 D E A D


I'll be proud to be like you.
 D E A D


I'll be proud to be like you.
 D E A D


hideaway

Words & Music by Andrea Corr, Caroline Corr, Sharon Corr & Jim Corr

$\text{♩} = 108$



Musical score for the first section of "hideaway". The score consists of two staves. The top staff is in treble clef, 4/4 time, and A major (Am). The bottom staff is in bass clef, 4/4 time, and A major (Am). The music features a repeating pattern of chords Am, C, G, and D, each followed by a short melodic phrase. The vocal line is simple, consisting mostly of eighth-note patterns.



Musical score for the second section of "hideaway". The score consists of two staves. The top staff is in treble clef, 4/4 time, and A major (Am). The bottom staff is in bass clef, 4/4 time, and A major (Am). The music continues the repeating chord pattern Am, C, G, D. The vocal line becomes more complex, featuring eighth-note and sixteenth-note patterns.



1. It's time to change, throw out the books and start again.

Musical score for the third section of "hideaway". The score consists of two staves. The top staff is in treble clef, 4/4 time, and A major (Am). The bottom staff is in bass clef, 4/4 time, and A major (Am). The music continues the repeating chord pattern Am, C, G, D. The vocal line includes the lyrics "It's time to change, throw out the books and start again." The melody is more rhythmic and dynamic than in previous sections.

Am C G




Break all the rules, fall on your face, don't be a - shamed.
 You can't waste more time 'cause you've been
 2. Let your self go and don't you

G D Am C




gone for far too long. Trapped in his arms, safe with - out -
 wor ry 'bout a thing. Break - ing the chains, so hard to be -

C G D




harm. Fol - low your heart, don't be a - afraid.
 gin. Fol - low your heart, don't be a - afraid.

^{1° only}
 Csus²


 D


 Am⁷


You think that you're O. K. but I don't be - lieve in

^{G/B}


 Csus²


 D


what you say. You think that it's too late but it's
 You think that you're O. K. but it's

Am⁷


 D


 G


not good, good enough for you. } Don't hide a - way
 not good, good enough for you. }

D


 Am⁷


 Cmaj⁷


'cause I know that you've got what it takes. I be - lieve_

Em D G D





Oh, don't hide a - way 'cause I know that you've
 Am⁷ Cmaj⁷ G




got what it takes. I be - lieve

D Am⁷ Cmaj⁷




you can be what you wan-na be. Yeah, yeah. Oh, don't hide

2.
 Am⁷ C G




wan-na be. You can be what you wan-na be.

goodbye

Words & Music by Andrea Corr, Caroline Corr, Sharon Corr & Jim Corr

$\text{♩} = 114$



D

A⁵

Gsus²



D

A⁵/D



Gsus²

D

A⁵/D

1. I nev-er thought... one day...
2. Tell me it's true,... tell me there's...

G⁵

 you'd be gone
 some - thing more,
 a - way for - ev - er - more.
 an - oth - er time for love.
 No - one can
 One day I'll

D

A^{5/D}

 say, no one could ex - plain
 know, one day I'll be there.
 why you were tak - en.
 Will you be wait - ing?

Em

 Oh, where are you now?
 Oh, where are you now?
 Could I get there some

A

Em

A

 how? It's time to say good - bye,
 block out the

Bm⁷

G

A

G

— sun and pack up the sky. — Don't let my tears start to make you cry..

To Coda ♪
 — Each time I try to say my good-byes,

 try to stop asking why.

 1.

2.



Oh, try to stop ask - ing why..



Yeah..

Hey..



Oh..



Where are_ you now?

Em

A

D.S. al Coda

Could I get there some - how?

It's time to

Coda EmA⁷

(Try to stop ask - ing why. Try to stop ask - ing why.)

D

A⁵Gsus²
2fr

-bye.

Repeat ad lib. to fade

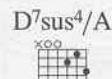
why.

Try to say my good -

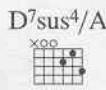
long night

Words & Music by Andrea Corr, Caroline Corr, Sharon Corr & Jim Corr

$\text{♩} = 72$

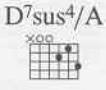


A musical score for a band or ensemble. It features two staves: a treble staff and a bass staff. The treble staff has a clef, a key signature of one sharp, and a time signature of 4/4. The bass staff has a clef and a time signature of 4/4. The music consists of six measures. Measures 1-2 are rests. Measure 3 starts with a G chord (three notes) followed by a D7sus4/A chord (four notes). Measure 4 starts with a Cadd9 chord (five notes). Measures 5-6 are rests.



1. It does-n't real - ly mat - ter now— you're gone.

A continuation of the musical score. It features two staves: a treble staff and a bass staff. The treble staff has a clef, a key signature of one sharp, and a time signature of 4/4. The bass staff has a clef and a time signature of 4/4. The music consists of six measures. Measures 1-2 are rests. Measure 3 starts with a G chord (three notes) followed by a D7sus4/A chord (four notes). Measure 4 starts with a Cadd9 chord (five notes). Measures 5-6 are rests.



You nev - er were a-round that much to speak of.

A continuation of the musical score. It features two staves: a treble staff and a bass staff. The treble staff has a clef, a key signature of one sharp, and a time signature of 4/4. The bass staff has a clef and a time signature of 4/4. The music consists of six measures. Measures 1-2 are rests. Measure 3 starts with a G chord (three notes) followed by a D7sus4/A chord (four notes). Measure 4 starts with a Cadd9 chord (five notes). Measures 5-6 are rests.

§ C G D
 long night, and it's gon-na be cold with-out your arms.. And I'm gon-na get stage-
 C G D To Coda ♫
 - fright, caught in the head - lights. It's gon-na be a
 1.
 C G D
 long night and I know I'm gon-na lose this fight..
 2.
 G D C N.C.
 lose this fight.. Lost in your arms, ba - by,

This sheet music page contains three staves of musical notation. The top staff is for guitar, indicated by a treble clef and a 'G' chord diagram. The middle staff is for bass, indicated by a bass clef and a 'D' chord diagram. The bottom staff is for bass, indicated by a bass clef and a 'C' chord diagram. The music is in common time. The first section starts with a 'G' chord, followed by a verse with lyrics 'long night, and it's gon-na be cold with-out your arms.. And I'm gon-na get stage-' and a 'D' chord. This is followed by a 'C' chord, another verse with lyrics '- fright, caught in the head - lights.', and a 'D' chord. The section ends with the instruction 'To Coda ♫'. The second section begins with a 'C' chord, followed by a verse with lyrics 'long night and I know I'm gon-na lose this fight..'. The third section, labeled '2.', begins with a 'G' chord, followed by a verse with lyrics 'lose this fight.. Lost in your arms, ba - by,' and a 'C' chord. The bass part continues throughout all sections.

D

 N.C.
 lost in your arms.

Em

 Violin

C

 Em/B

 Dsus²

 Em

C

 Em/B

 Dsus²

 Em

C

 Em/B

 Dsus²

 Em

C

 Em/B

 Dsus²

 Em

C Em/B Dsus² Em C Dsus²


 Now I'm all on my own a - gain, _ think ing

Em C N.C. D.S. al Coda


 you will nev - er show, _ you won't be home a - gain. _ And it's gon - na be a

Coda C G D


 long night and I know I'm gon - na lose this fight. _ I'm gon - na get stage

C G D


 - fright, _ caught in the head - lights. It's gon - na be a

C G D C
 long night and I know I'm gon-na lose this fight.. I'm lost in your arms, ba-by,
 D Em C Em/B Dsus²
Violin
 lost in your arms.
 Em C Em/B Dsus² Em
 C Em/B Dsus² Em
 C Em/B Dsus² Em
 C Em/B Dsus² Em
 C Em/B A⁵

time enough for tears

Words & Music by Bono, Gavin Friday & Maurice Seezer

♩ = 68



1. Let's read the trees and their au - tumn leaves -

E7



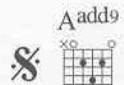
as they fall like a dress un - done... At the end of sum-mers

E7



love will find lov - ers

4 who need the shad - ows of a



win - ter's sun. Don't tell me you're leav - ing, we can
(2.) moon is milk and the

*3° instrumental til **



hide_ in the eve-ning. It's get-ting dar - ker_ than it should. If we_
sky where it spilt, it's ma - gic and we all need to be - lieve we can_



read_ wake_ the leaves_ in the dream, as they blow in the breeze_
as not as hard as it seems,



would it stop us now_ my love?
you know it's hard - er to leave.

Time. e -
Time. e -

Amaj⁷  E⁷ 

-nough for hard ques - tions... Time e - nough for all our
 -nough for be-ing brav - er. Time e - nough for all our

Amaj⁷ 

fears... Time is tough - er than we both
 fears... Time is tough - er than we both

To Coda ♪[1.]

know yet. Time e - nough for tears... 2. The
 know yet. Time e - nough for

2.  F#m 

tears... I heard you say un-der-

♪[2.]  

Dadd9
x x x 4fr

E7

Bm
x x 4fr

-neath your breath

some kind of prayer.

I heard you

F#m
x x x

Dadd9
x x x 4fr

say

un - der - neath your breath

that you

E7

E

D.S. al Coda

nev - er wan - na feel this way 'bout a - ny-bo-dy else.

Coda

Amaj7
x o o

tears..

Time e - nough

for be - ing brav - er.

Time e -

-nough, I love this time of year. Time is tough, it's run-ning a-
 E7 Amaj7

-way from us. Time e - nough for tears. Time e - nough.
 Bm F#m D E

I know. I know. It's o.k.
 rit. A Asus4 A

It's o.k.

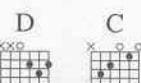
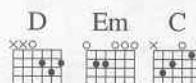
humdrum

Words & Music by Andrea Corr, Caroline Corr, Sharon Corr & Jim Corr

♩ = 104



I wan-na...



1. Hey, you're too true to be good
2. This is ev -'ry girl's dream, and I'm no milk too bad to pre - tend. Trans -
left for your tea.

- pa - rent and trans - fixed, I'm un - cool.
 Ba - by's cry - ing loud - er than me.

Em D Em D Em

Heart beat, you're look-ing at me.
 Who lost the keys of your car?

Must stop, I'm let - ting you see this
 Sor - ry, that would be me I'd

C D C D Em Am⁷

is - n't how I want it to be.
 wake up on - ly I'm not a - sleep.

I have vi - sions like
 I have day - dreams of

G/B Csus²

— no o - other,
 — an - o - other,

so ro - man - tic
 so ro - man - tic

you'll dis - co - ver.
 you'll dis - co - ver.

} 2 4 2 4



I wan - na take you for grant - ed, drift while you're talk -



- ing, bathe while you're down - stairs and chat on the phone..



Fall a - sleep be - fore bed - time, pass in the hall - way, for - get your birth-

To Coda



- day and shrink all your clothes..

(Oh.)—

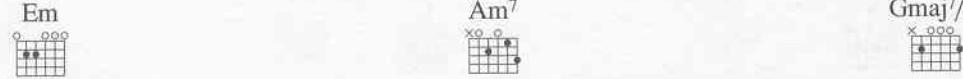
(I wan - na.)

C D C D | 2. Em D Em

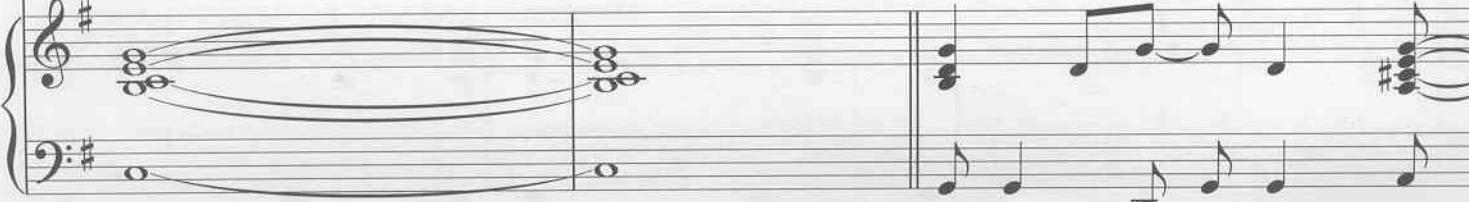

Violin
 (Oh.)

 D Em C D C D

 (I wan-na.)

 Em Am⁷ Gmaj^{7/B}

 I have vi - sions like no o - ther, so ro - man - tic you'll

 Cadd9 G A⁷

 dis - co - ver. I wan - na take you for grant -


even if

Words & Music by Andrea Corr, Caroline Corr, Sharon Corr & Jim Corr

♩ = 120

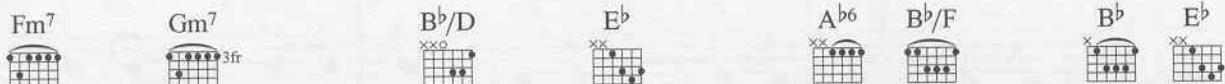
N.C.

Music score for the first section:

Treble staff: Rest, dotted half note, eighth-note pattern.

Bass staves: Dotted half note, eighth-note pattern.

§



1. For what it's worth, I think there's no - bo - dy like you.

Music score for the first section, continued:

Treble staff: Eighth-note patterns.

Bass staff: Quarter notes with stems up.



You've got grace, got a heart beat-ing des-pite you're fun.

Music score for the second section, continued:

Treble staff: Eighth-note patterns.

Bass staff: Quarter notes with stems up.

(1.) As I grew up I was ter - ri - fied of dark - ness.
 2. Now that you're mine I can't pic - ture life with - out you.
 3. Now we're a - lone gon-na show how much I need you.

Now you're a - round I've no rea - son to be fright - ened.
 You're my friend, you're my lov - er, wan - na bite you.
 And kiss you so you won't ev - er wan - na leave me.

To Coda

sun came tum-bl-ing down... you light the ground... I walk on... Ev-en if... the

moon fell out of the sky... you light the ground... I walk on.

1.

2.

A^b

4fr

B^b/CB^b

Ev - en if the moon fell out of the sky. — The world, it goes on spin-ning and I

can't re - trace — my hea - dy foot-steps to this place. — I'm in

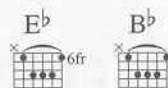
Hea-ven right now

and I don't wan - na come down.

E^b

6fr

B^b



'Cause ev - en if__ the



sun came

tum - bl - ing down__

you light the ground

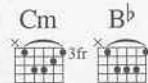
I walk on__



— Ev - en if__ the moon fell

out of the sky__

you light the ground__



D.S. al Coda

⊕ Coda

N.C.

I walk on.

Hey__ 'Cause ev-en if the

sun came tum - bl - ing down you light the ground I walk on...

— Ev - en if the moon fell out of the sky you light the ground

— I walk on. 'Cause ev - en if the moon fell

out of the sky you light the ground I walk on.

1.

2.

borrowed heaven

Words & Music by Andrea Corr, Caroline Corr, Sharon Corr & Jim Corr

$\text{♩} = 80$



All beauty all fade away,
All heart - ache, all riv - ers cried,
All bo - dy, all skin and bone,

*I° tacet till **



All moon - light re - turn to - day, bor - rowed.
Don't stay out too late to - night, bor - rowed.
All silk - y, all smooth and warm, bor - rowed.

I° only



Gadd⁹/D G/D A/D D Gadd⁹/D G/D

All sun - rise, — all shoot-ing stars,
 I love you, — don't wan - na die,
 All plea-sure, — all pain are one,

bor-rowed.
 bor-rowed.
 bor-rowed.

A/D D Gadd⁹/D G/D

To Coda ♪

All earth bound, — bare feet and clay, —
 You taste like pa - ra - dise, —
 Al - might - y I stand a - lone,

You know we're stand - ing on
 I know I'm breath - ing in...
 I know I'm liv - ing in...

A/D D A⁶/D G/D A/D D

Bor - rowed, — bor - rowed —
 Hea - ven, — bor - rowed, — bor - rowed —

A⁶/D G 1.
 A/D D A⁶/D G

Hea - ven.

2.

A/D D A⁶/D G A/D D

Bor - rowed, bor - rowed Hea - ven, bor - rowed, bor - rowed

A⁶/D

G

Em⁷

G/D

Hea - ven. You gave me life and I will

C[#]m^{7b5}

A⁹

Em⁷

give it back. But be - fore I do

G/D

C[#]m^{7b5}

A⁷

I'm — gon-na hold it tight. This is — my prayer.

A/D D Gadd9/D G/D


A/D D Gadd9/D G/D *D.C. al Coda*


Coda A/D D A⁶/D G/D


Bor - rowed, bor - rowed Hea - ven,



A/D D A⁶/D G *Repeat ad lib. to fade*


bor - rowed, bor - rowed Hea - ven.



baby be brave

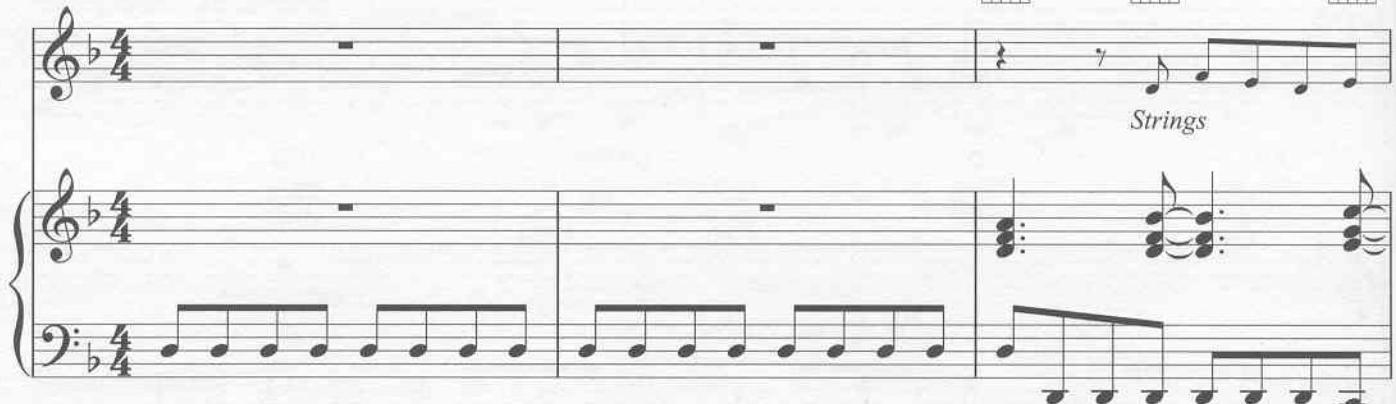
Words & Music by Andrea Corr, Caroline Corr, Sharon Corr & Jim Corr

d = 112

N.C.



Strings



3

Violin



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Dm B^b/D C Dm Gm A^{7/C[#]}

 1. May-be deep down in - side you don't be - lieve it.

 Dm B^b/D C/E F Gm A

 Your wail - ing wall it is-n't weep-ing

 Dm Dm B^b/D C Dm Gm

 at all. And you're not wor - thy of a dor - a -
 2. Way far down be - low you don't

 A^{7/C[#]} Dm B^b/D C/E

 - tion. You're scared that some-bo - dy, some where's -
 feel it. Yeah, ev 'ry - one knows,



F Gm A Dm


— gon na find the burst pipe. — And as fast as they bow down they'll leave you be - hind.
 but we don't be - lieve it. The pain of a pop star you're break-ing my heart.

Dm B^b C Gm

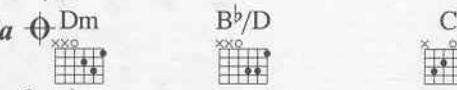

But ba - by be brave, — 'cause what's the point of it all, what's the point

B^b C Dm B^b Am⁷


— of it all? Yeah. Ba - by don't blow it, tell me what's

Gm Dm To Coda 1.


— it all for if you're not ter - ri - fied to fail.

Synth. Dm B^b/D C


Dm

Gm

A⁷/C[♯]

Dm

Are you ter - ri- fied_ to

B[♭]/D

C/E

F

Gm

A

Dm

fail?

2.

Dm

Em^{7b5}/D

C/D

Dm

B[♭]maj⁷/DEm^{7b5}/DA⁷/C[♯]

Dm

(Con
fail?)

in

me,

tell

your

sto

ry.)

Are you ter - ri-fied_ to

(It's
fail?)Em^{7b5}/D

C/E

F

Gm⁷Em^{7b5}/DA⁷

Dm

know what you're do - ing 'cause, God,

I've been temp - ted. You are drown - - - ing the spe - cial to

im - mor - - - tal - ize the rise. *Violin*

And what's the point of it all?

B^b/D C/E F Gm A Dm *D.S. al Coda*

Coda Dm Em^{7b5}/D C/D Dm B^bmaj⁷/D Em^{7b5}/D

(Con fail? - fide in me, tell your

sto ry.) (It's your fear that
 Are you ter - ri-fied to fail?

1. 2. rit.

Gm⁷ Em^{7b5}/D A⁷ Dm A⁷ Dm

makes you wor - thy.) wor - thy.)

Are you ter - ri-fied to

silver strand

Words & Music by Andrea Corr, Caroline Corr, Sharon Corr & Jim Corr

$\text{♩} = 78$

A Em/G Dadd9 A





Em Dadd9





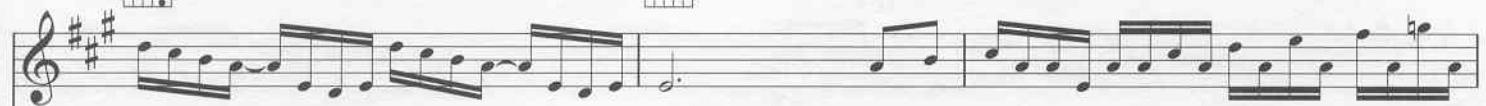
A § Em/G





Dadd9

A



Em

Dadd9

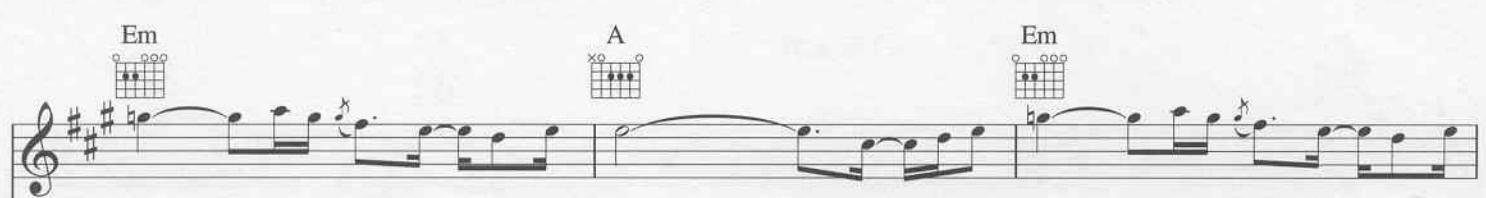
A



Em

A

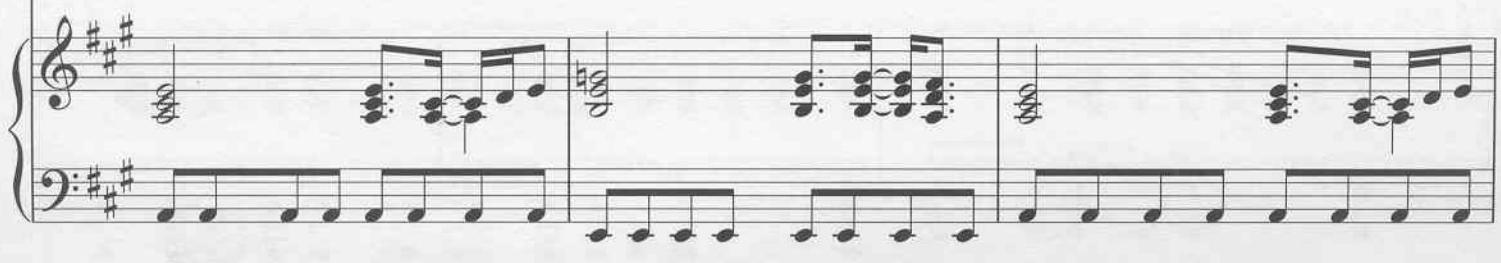
Em



A

Em

A



Em/G

A

1.

Musical score for measures 1 and 2, 3. The score consists of three staves: Treble, Bass, and Alto. The Treble staff starts with a G major chord (Em/G) followed by a sequence of eighth-note patterns. The Bass staff provides harmonic support with sustained notes and eighth-note chords. The Alto staff features eighth-note patterns. Measures 1 and 2 end with a repeat sign, leading into measure 3.

[2, 3.]

A

C

D

Musical score for measures 2 and 3. The Treble staff begins with a rest followed by eighth-note patterns. The Bass staff features eighth-note chords. The Alto staff consists of eighth-note chords. Measure 3 concludes with a final chord.

A

C

Musical score for measures 4 and 5. The Treble staff shows eighth-note patterns with a melodic line. The Bass staff provides harmonic support with eighth-note chords. The Alto staff consists of eighth-note chords.

D

To Coda ♦

Musical score for the coda section. The Treble staff begins with a D major chord (D) followed by eighth-note patterns. The Bass staff provides harmonic support with eighth-note chords. The Alto staff consists of eighth-note chords. The section ends with a fermata over the bass staff.

Da

Musical score for the final section labeled "Da". The Treble staff consists of eighth-note chords. The Bass staff provides harmonic support with eighth-note chords. The Alto staff consists of eighth-note chords.

confidence for quiet

Words & Music by Andrea Corr, Caroline Corr, Sharon Corr & Jim Corr

$\text{♩} = 104$



A musical score for voice and piano/guitar. The vocal part starts with a rest followed by a melodic line. The piano/guitar part provides harmonic support with chords A♭, D♭, B♭m⁷, and D♭. The lyrics are: "1.What a day— that I've left be - hind... 2.I'm not hun - gry, no, I'm ov - er - fed." The key signature is B-flat major (two flats).



— You for - gave,—
— sat - is - fied,—

said I've done my
with the life I've
time. I've been good
led. Mov- ing on

A musical score for voice and piano/guitar. The vocal part continues with a melodic line. The piano/guitar part provides harmonic support with chords A♭, D♭, B♭m⁷, and D♭. The key signature changes to B-flat major (two flats).



a - ni - ma - tion
to where you can't

rhyme sis - ter - hood,
see. What is me?

can I find that line?
Well it's just for me.

A musical score for voice and piano/guitar. The vocal part continues with a melodic line. The piano/guitar part provides harmonic support with chords B, C♯, A♭, D♭, B♭m⁷, and D♭. The key signature changes to B-flat major (two flats).

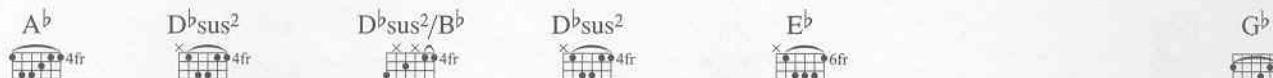
E^b 6fr G^b A^b 4fr E^b 6fr
 — Not a - ny-more. I don't feel it. I'm not hope-
 Mine, end of the line. You don't hear it crash-ing, si -

 G^b A^b 4fr E^b
 - less, tra - gic. No, no - thing no more to say. I've got free-
 - lent. You're all gone, gone, left me be-hind. Is this free-

 A^b 6fr
 - dom, no more call - ing. } I don't care, (I don't
 - dom? No - one's call - ing. }

 G^b maj⁷ D^b/F 4fr B^bm
 I'll walk a - way. (Walk a - way.) 'Cause I've got con -
 care.) (Walk a - way.)

- fi - dence for qui - et. I'm not a - afraid.
 B^bm N.C. 2. D^b Fm^{7/C} B^bm
 (I'm not a - afraid.)
 Emaj⁷ F# Emaj⁷
Violin
 F# C#m⁷ D#m⁷
 #8 #8 #8

A♭ D♭sus² D♭sus^{2/B♭} D♭sus² E♭ G♭


 No, _____ no - thing, _____

A♭ E♭


 no more to say. Is this free - dom? No - one call - ing. I don't care...

E♭ G♭ A♭ E♭


 (No - thing, no more to say to free - dom.)

N.C. A♭⁶ G♭maj⁷


 I don't care. (I don't care.) I'll walk a - way...

All the songs from the hit album,
arranged for piano, voice & guitar

summer sunshine

angel

hideaway

long night

goodbye

time enough for tears

humdrum

even if

borrowed heaven

confidence for quiet

baby be brave

silver strand



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